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CHIMNEYPiece
BY
SAMUEL MCINTIRE (?)
AMERICAN
EARLY NINETEENTH CENTURY



CORNICE
AMERICAN, EARLY NINETEENTH CENTURY

TWO EARLY AMERICAN ROOMS



THE Museum some weeks ago completed the purchase of the paneling, mantelpieces, woodwork, and interior fittings of two American rooms of the late Georgian or so-called Colonial period, designed in all probability by the Salem architect, Samuel McIntire—a purchase particularly important in that it insures the proper

installation in appropriate surroundings of the later pieces in the Bolles Collection of American furniture presented to the Museum in 1909 by Mrs. Russell Sage. An excellent room of an earlier type, taken from an old house at Woodbury, L. I., was given to the Museum last year by a group of donors.¹ It dates from about 1745 and is well adapted to contain furniture made in the colonies in the time of the first and second Georges. With this and the newly purchased McIntire woodwork the Museum owns the nucleus of a complete historical sequence of American paneled, or partially paneled rooms, and it is sincerely to be hoped that the gaps in the series will eventually be filled.

The rooms recently acquired by the

¹See BULLETIN for April, 1911.

Museum represent the best type of the interiors designed towards the end of the eighteenth century by American architects, influenced by the prevailing English fashion, but producing results at once admirable and distinctively American. As is generally acknowledged, the achievements of these early architects, especially as shown in the private houses they erected throughout New England and the South, constitute our chief claim, perhaps our only claim, to a national and indigenous school of architecture. For although these houses were modeled on the style prevalent at the time all over England, they show the common classical and stereotyped forms used with a justness of proportion, a nicety of detail, and a refinement and grace which distinguished them from all other buildings of the period. This is particularly true of the work of the New England architects and nowhere is it more clearly shown than in the many handsome old houses still existing in Salem, Massachusetts. The best of these owe their merit in a large degree to a single local architect, Samuel McIntire, the designer of the interiors recently bought by the Museum.

There are almost no written or printed records of McIntire's life, and although some oral traditions have survived concerning him, they are very meagre.² He

²The information concerning McIntire's life has been kindly furnished by Miss Susan W. Osgood and Mrs. F. W. Wallace. It is due to the kindness of Mrs. Wallace and her interest in our American collections that the Museum was able to secure the McIntire rooms.

was born in 1757 and died in 1811. In his own day he was considered "an ingenious mechanick and noted architect" and was held to be as eminent a designer of private houses as Bulfinch, the builder of the new state-house in Boston, was of public buildings. McIntire was the architect for the old South Church in Salem, destroyed some years ago by fire, and is said to have been responsible for the fine steeple, if not the entire building, of the Park Street Church in Boston.

For the well-to-do citizens of Salem he built a large number of houses, generally big square mansions three stories in height with low roofs and fine doorways. Some of these were the Nichols, Cook-Oliver, Kimball, Brown, Tucker-Rice, Rogers, and Pingree houses, which are considered among the chief architectural ornaments of eastern Massachusetts to-day. He designed the old Assembly Hall in Salem, as well as Oak Hill, Peabody, a particularly fine piece of work. He is also said, although there seems to be some difference of opinion in the matter, to have been the architect for the great Derby mansion in Salem, the finest house for its day in the United States, put up about 1799 and pulled down in 1814, because after the death of the original owner there was no one in the region rich enough to live in it.

In 1792 McIntire submitted plans in the competition for the new national capitol at Washington, but the idea of the domes in Thornton's design seems to have dazzled the committee and McIntire's more modest and domestic scheme was passed over. His original drawings are preserved in the

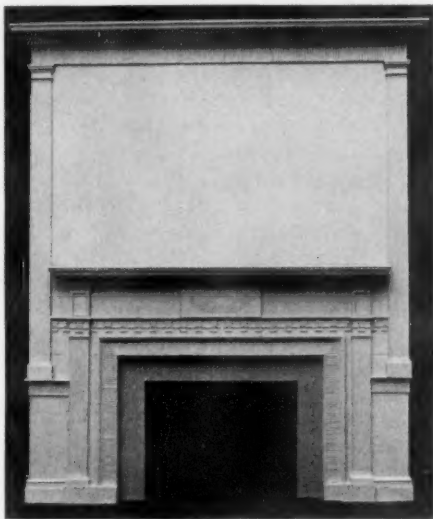
Maryland Historical Society and show the refinement and dignity which are always to be found in his work.

There is no record as to where he received his training as an architect, if he were anything other than self-taught, but it is known that his first success came from his work as a wood-carver and that at his

death he left over a hundred tools, a number so extravagantly large for his day that his contemporaries thought the fact worthy of record. A few pieces of McIntire's handiwork are now preserved in the Essex Institute at Salem. He is said to have painted pictures of merit and to have been a skilled musician. The following extract from the Salem Gazette of February 8, 1811, indicates in what esteem he was held in his own genera-

tion: "Died: Mr. McIntire, carver, a man much beloved and sincerely lamented. He was originally bred to the occupation of a housewright but his vigorous mind soon passed the limits of his profession and aspired to the interesting and admirable science of architecture in which he advanced far beyond most of his countrymen. He made an assiduous study of the great classical masters with whose works notwithstanding their rarity in this country Mr. McIntire had a very intimate acquaintance."

The rooms which the Museum has just bought are said to have been originally in an old house in the vicinity of Haverhill, Massachusetts, which was demolished at least two years ago. At that time the finest of the interior woodwork was taken out and sold to a private purchaser, who has since died without leaving definite



CHIMNEYPIECE
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information as to the source of his possessions.

After being removed from its original location, the woodwork was placed in storage, where it remained through several changes of ownership — a fact which increased the difficulty of determining its source. A tradition, however, seems to have been preserved to the effect that the rooms were designed by McIntire and the work itself corresponds so precisely in all its details, as well as in its general conception and handling, with the fully authenticated specimens of his skill that it seems scarcely possible to question the attribution. The Museum's interiors are very nearly as good as those in the Nichols house at Salem, generally considered his masterpiece, and both seem to have been made at about the same period. Perhaps ours are a little earlier, and as the Nichols house was built in 1801, the year 1800 may be assigned to our woodwork as the most probable date of manufacture.

The illustrations of this article show the paneled chimney breasts, cornices, and wainscot of the two parlors of the house, probably placed originally at the front on either side of the entrance hall. The two rooms were similar in plan, each with the mantelpiece on the outside wall opposite the door, two windows at the front, and two at the end, one on either side of the chimney. Each room measured nineteen feet by twenty-four. The more elaborate mantelpiece is an admirable example of the highest development of the Georgian style and it would not be easy to find in America a piece of eighteenth century architectural woodwork which shows finer proportion, subtler detail, or more delicate ornament. The most skilful balance is maintained between plain surface and rich decoration. The slender colonnettes, the deeply-carved cornice, the fine applied ornament, and the complicated mouldings are carefully contrasted with the simple lines of the main mass and the unbroken surface of the panel in the upper half. The effect of the whole is light, delicate, and fine without being weak or thin, and rich without being over-ornate. The influence of the English architects, the brothers

Adam, is evident. The detail is everywhere good; the incised pattern which borders the upper panel and the group of mouldings surrounding the fireplace opening are especially noteworthy. The well-drawn garlands, cornucopias, baskets, and urns on the mantel-board proper were evidently much favored by McIntire as he repeated them exactly in many of his best known houses. This ornament, together with the meander pattern which edges the mantel-shelf and forms the upper border on the wainscot all around the room is made of a composition of glue and plaster applied to the surface of the wood like practically all such work of the period. It is impossible to say whether these composition ornaments were designed by McIntire himself and made for him, or whether they were furnished by some firm of the period which supplied them to the public; but as these particular patterns have never, so far as is known, been found on any woodwork which was not made by McIntire, it seems very probable that he was responsible for the design of the ornament. Aside from this applied decoration the mantelpiece, cornices, and wainscot are entirely of white pine, worked of course by hand, although with more elaborate tools than those used to produce the earlier Long Island room already referred to. In the latter the mouldings seem to have been laboriously carved out with the chisel, and it would be interesting to note the progress of fifty years in housewrights' devices and to contrast the simple tools of the older joinery with the variety of fine planes and knives which must have been required for the delicate beads and reeding of the later work. The pine boards of which the wainscot is made are in many cases twenty-six inches broad, a width unattainable in such lumber now.

The second mantelpiece, illustrated on page 145, is less ornate and may for that reason appeal to many as an even better piece of design. It depends for its decorative effect on straight lines, strongly accentuated mouldings, and a little boldly-marked ornament. The whole composition with the small pilasters at either side of the fireplace supplemented by the

larger pilasters resting on the wainscot is unusual and very successful. Among the mouldings which make up the excellent mantel cornice, the deeply cut feature which resembles a double dentelle was a favorite device with McIntire, and is found in many specimens of his work. The large panel above the mantel-shelf was missing when the Museum purchased the woodwork. Both ends of the chimney breast contain shallow cupboards which reach to the ceiling. The fine reeded cornice and wainscot of this room which so well supplement the mantelpiece, make the whole an exceptionally distinguished piece of late Georgian work. An illustration is given on page 155 of a third excellent cornice acquired at the same time which is related to the rest of the woodwork but its exact position in the house is uncertain, although it probably was placed in the upper and lower halls. The cornice in the drawing-room in the Nichols house shows many similarities to this.

In addition to the two entire rooms and the hall cornice just spoken of, the Museum's purchase included the mantels and paneled sides of three simpler rooms, which may have been the bed-chambers in the house from which the McIntire rooms were taken or which may have come from another building altogether. In each case the paneling extends from floor to

ceiling and covers the entire side of the room, one circumstance among several which indicate either that the rooms were earlier in date than those already described or else that they followed an older fashion, although it seems more likely that they were taken from an earlier house. Whatever their original location they are scarcely sufficiently characteristic to be attributed to McIntire, although there is no reason why he should not have designed such work for the bed rooms and back-parlors of his larger houses. The three rooms are all interesting, but of a more usual type, with a broad moulding around the fireplace opening, simple paneling above, and originally with no mantel-shelf. In two cases long pilasters extend on either side of the fireplace to the floor.

The Museum has been particularly fortunate in securing two examples of the work of an American architect of such celebrity, interest, and charm as Samuel McIntire at a time when interiors of equal merit are almost impossible to find. When these rooms are eventually reconstructed and filled with some of the excellent pieces of contemporary furniture in the Bolles Collection, the best period in American decorative art should be fully and effectively represented in the Museum.

D. F.



CORNICE
AMERICAN, EARLY NINETEENTH CENTURY

JOHN VANDERLYN'S PANORAMAS
IN THE ROTUNDA

IN compiling a History of The Metropolitan Museum of Art, the forthcoming publication of which was announced in the February BULLETIN, the writer has gleaned the following facts about the original purpose and later uses of a building known as the Rotunda, which formerly stood on the northeast corner of City Hall Park. It was built to house the panoramas of John Vanderlyn, an early American artist so prominent in the fraternity as to give sufficient reason for a rather full account of his unfortunate enterprise. In Europe, where he had traveled and studied, he had seen the success of panoramas and decided to avail himself of the current interest in them to exhibit in New York City one of Versailles. By way of preparation, he spent several months there making sketches, and after the peace of 1815 returned with them to New York. According to Wilson's Memorial History of New York, these were not the earliest productions of the sort in the city, for in 1795 a Panorama of London as seen from Blackfriar's Bridge was exhibited in Greenwich Street by William Winstanley, the English artist who painted it.¹

In 1817 upon Vanderlyn's petition, the Corporation granted him the use for nine years with peppercorn rent of a lot of land on City Hall Park fronting on Chambers Street and adjacent to the east end of the New York Institution. On this he erected a building suitable for exhibition purposes, with the condition that at the end of nine years the structure was to become the property of the city. This building, erected by subscription, was known as the Rotunda, and was of circular form, fifty-three feet in diameter, and forty feet in height, with a Pantheon-shaped dome and a skylight. Here were exhibited panoramic views of the Palace and Garden of Versailles — Vanderlyn's own work —

¹In 1788 this kind of exhibition had been introduced to the public of Edinburgh by Robert Barker, and not till nine years later was the first panorama produced in Paris by our own countryman, Robert Fulton.— *The Circus*, p. 97.

Paris, Athens, The City of Mexico, The City and Lake of Geneva, and The Battles of Waterloo, Lodi, and that at the gates of Paris. Here also were shown Vanderlyn's paintings, including his best works, the Marius among the Ruins of Carthage, which obtained for him in Paris the Napoleon Gold Medal, when twelve hundred paintings by European artists were exhibited, and which, it is stated, Napoleon wished to buy for the Louvre, and the Ariadne, now in the Pennsylvania Academy of Fine Arts.

The records of the Common Council from 1817 to 1829 speak eloquently of the struggle John Vanderlyn was having to meet his financial obligations. As early as 1824 he had assigned the lease of the lot to the trustees of the subscribers, and they were petitioning for the right to turn the lease over to the Philharmonic Society,² who would pay them for the use of the building. This petition, however, was not granted. In 1829 during Vanderlyn's temporary absence from the city, the Corporation resorted to summary measures to remove him from the Rotunda, even though he petitioned for a renewal of the lease and several of the subscribers sent in a petition to the same effect.

At the time Vanderlyn was seeking a renewal of the lease he issued a circular entitled To the Subscribers of the Rotunda, Friends and Patrons to the Liberal Arts, which puts his position plainly, if a bit plaintively. In fact, the wailing note occurs frequently in Vanderlyn's correspondence. Even when earlier he was under contract with the American Academy and engaged at a stipulated salary, he gave frequent expression to his financial difficulties. His present complaint reads, "My plans were, however, thwarted by the unfortunate pecuniary embarrassments of the Rotunda, arising from the costs of the building exceeding so greatly the sum first estimated, and which was but then discovered, owing to mismanagement and

²The Philharmonic Society here referred to is not the present Philharmonic Society, as this was not founded until 1842, but an earlier organization that existed from 1824 to about 1828, when it was succeeded by the Musical Fund Society.

misconduct of the agent. Eight thousand dollars was the calculation of the cost of the building. Had \$10,000 sufficed (which sum has actually been paid towards it), there can be no doubt but that the Rotunda would have prospered. Had the small succor of a few hundred dollars been lent me at the critical period . . . there can be no doubt but that the institution would . . . ere this have discharged the debts due on the building, and been in possession of a series of Panorama pictures, the merits of which had been fully tested by the distinguished approbation which had been bestowed upon them in London."

In May, 1830, an effort was made to procure again for Vanderlyn the use of the Rotunda. A petition to the Corporation signed by Cadwallader D. Colden, Richard Varick, John Ferguson, and other influential patrons urged a renewal of the lease and suggested that the creditors should receive a part of the exhibition receipts until their claims were met.

According to a pamphlet by a friend of Vanderlyn's, which he called by the inordinately long title, *A Review of the Biographical Sketch of John Vanderlyn published by William Dunlap in his History of the Arts of Design with Some Additional Notices respecting Mr. Vanderlyn as an Artist, by a friend of the Artist*, Mr. Vanderlyn had received every assurance from the mayor (in 1817) and influential members of the Board that an extension of the lease would be granted if the institution answered public expectation. The same authority records that a subsequent corporation finally settled with Vanderlyn for \$3,000, payable in two equal instalments.

The Rotunda was fitted up in 1829 for the Court of Sessions and used later for the Marine Court. In 1834 the Naturalization Office was there. After the great fire of 1835, it became temporarily a post office, apparently until 1845, when the New York Gallery of the Fine Arts was permitted to occupy the building for a "rent of one dollar per year, during the pleasure of the Common Council." Thus the edifice reverted for about three years to a use similar to

that for which it was built. Before July 31, 1848, however, the New York Gallery must have vacated the building, for then the Board of Aldermen appropriated two thousand dollars "for the purpose of defraying the expense of converting the building known as the Rotunda, in the Park, for public offices." The offices referred to were those of the Croton Aqueduct Board and the Almshouse Commissioner. At this time the Rotunda was much larger than Vanderlyn's original structure, for two-story extensions to the north and south had been added, the latter, called the propylaeum, having a portico and four Doric columns. Finally the removal of the Rotunda was included in the program laid out in 1870 by the new Board of Park Commissioners for the improvement of the parks.

W. E. H.

A LOAN EXHIBITION OF ITALIAN PAINTINGS

EARLY in the autumn there will be placed on exhibition some thirty-five paintings from the collection of Mrs. L. E. Holden of Cleveland, which she has lent to the Museum. For a time these important pictures will be exhibited together in the Gallery of Loan Exhibitions in Wing E. Due notice will be given of the opening of the exhibition, and a special number of the BULLETIN will be devoted to the pictures. Later they will be distributed in the picture galleries wherever according to school and period each belongs.

Mrs. Holden's Collection was largely acquired from Mr. James Jackson Jarves in the late sixties, at about the time that the other part of the Jarves Collection was deposited with the Trustees of Yale University at New Haven. Like the Yale pictures, Mrs. Holden's paintings are mostly of the Italian School, but as a rule they are of somewhat later date, belonging largely to the late fifteenth century. Among them will be found many curious and beautiful examples of the period.

B. B.



DOUBLE PORTRAIT
BY
ULRICH APT

ACCESSIONS AND NOTES

A PICTURE BY RIBERA

A PAINTING entitled *Lucretia*, by Jusepe de Ribera, called *Lo Spagnoletto*, has been recently purchased by the Museum and is now shown in the Room of Recent Accessions. This, the first Ribera in the Museum, may well furnish an occasion for a brief mention of the artist whose life was so full of contrasts. Born in 1588 in Játiva in the province of Valencia, he appears to have gloried in the signature, Spaniard of Játiva, and to-day he is regarded as the leader of the School of Valencia. Yet as a youth he left Spain and spent his life in Italy, where he was associated with the Neapolitan naturalists. He possessed what one critic calls "an overmastering impulse for reality of utterance," and the gloomy spirit of the times, the days of the Spanish Inquisition, provided the sternest realities in the lives of martyrs and ascetics as subjects for his brush.

In the Room of Recent Accessions is also exhibited a quaint double portrait of a man and his wife by Ulrich Apt, an Augsburg painter who was born in 1486 and died in 1532.

A MILLEFLEURS TAPESTRY.—An unusual and beautiful Gothic tapestry of the kind known as *Millefleurs* has lately been bought by the Museum and is now hung temporarily in the Recent Accessions Room. As the name implies, the chief decorative motive of the piece lies in the hundreds of little flowering plants with which the dark blue ground is thickly covered, while the pattern thus formed is relieved and accented by occasional white rabbits pursued rather languidly by small white brachet hounds with belled collars. Around the field is a narrow border composed of rectangular spaces alternately white and dull pink, on each of which are darker geometrical forms apparently intended for butterflies in a great variety of shape and color. There are no human figures, nor is there any attempt at pictorial effect, the aim being rather to produce a balanced and decorative all-over pattern. The crisp drawing of the plants, the limited range of the color scheme, and the narrowness of the border are all characteristic of French Gothic work of the middle of the fifteenth century, a period in the art of tapestry-making which has never been surpassed. At that time tapestries of this variety were

in great demand as being somewhat less expensive if no less ornamental than the great pictorial compositions on which the weavers prided themselves, and Felletin, a town in the March of France, was celebrated throughout Europe for the manufacture of millefleurs hangings of especial excellence. It is generally difficult and often impossible to

determine accurately the place of manufacture of an early tapestry, but from the little that is known of the work at Felletin it seems likely that the Museum's new millefleurs was made there sometime in the second half of the fifteenth century. M. Henry Havard, in his book on Tapestry, ascribes to that town the famous and unrivaled set of hangings, formerly in the Chateau de Boussac, now in the Musée Cluny, called the Series of

the Lady with the Unicorn, and there are many similarities in detail and general treatment between those and the Museum's new piece. In both there is a peculiar and individual feeling for decorative effect differing in many respects from that found in other tapestries of the time; in both an unusually liberal use is made of small white animals as aids to the pattern; and in both these animals are drawn with a similar interest and charm. One of the rabbits in the Museum's tapestry is repeated at least twice in the Cluny series, all the details of drawing and shading tallying precisely. There is a close correspondence in color between the two. Altogether, the similarities between the best known specimens of Felletin tapestry and our new millefleurs are sufficiently striking to indi-

cate that the latter was probably made in the Felletin workshops at the time of their greatest success, and the Museum is fortunate in owning a piece so satisfactory both as a specimen of design and as an example of a manufactory more favorably known in the fifteenth century than Brussels itself. D. F.



ADORING ANGEL, STONE RELIEF
FLORENTINE, FIFTEENTH CENTURY

ITALIAN SCULPTURE.—In the Room of Recent Accessions this month are shown two small stone reliefs of adoring angels, Florentine work of the second half of the fifteenth century, by an unknown sculptor influenced by the famous master Antonio Rossellino, who is represented in the Museum's collection of Renaissance sculpture by the beautiful group of the Nativity recently purchased, and by the head of a Laughing

Cherub, an exquisite fragment from a large relief.

These two panels of pietra serena, carved in low relief and originally painted and gilded, are approximately the same in size and presumably ornamented a tabernacle. One measures $20\frac{3}{4}$ inches in height by $16\frac{3}{4}$ inches in width; the other, $20\frac{3}{4}$ inches by $16\frac{1}{2}$ inches.

On one panel a little angel dressed in a green tunic, girdled at the waist, is represented advancing swiftly to the right with arms crossed on breast. The angel on the other panel is similarly dressed in a red tunic with orange leaves, and advances to the left, the right hand extended and the left arm crossing the body. Both angels have long, curly hair, painted orange, and halos still retaining some of

the original gilding. Their half-opened wings are painted red, green, and orange. The polychrome decoration of these sculptures has been largely destroyed, but enough remains to indicate the original effect.

J. B.

RECENT LOANS: PAINTINGS.— Though the Museum owns but one example of the work of the so-called Impressionist painters, The Charpentier Family, by Renoir, this unique representation has been supplemented by the generosity of friends from time to time by the exhibition as loans of pictures by other masters connected with the movement. In this fashion the Museum has been enabled to show since 1908 the Waterloo Bridge by Monet, the property of Mr. Lawrence F. Abbott, and also various pictures from the excellently chosen collection of Mr. William Church Osborn. Mr. Osborn has now lent to us a particularly beautiful work by Monet which he has recently acquired, A View of Vétheuil. The village with its houses clustered about the church tower is seen from across a sheet of water in the foreground in the calm sunlight of a summer day.

In Gallery 21 with this picture has been placed Boating at Chatou by Renoir, a loan from Mr. Arthur B. Emmons, whose collection of modern paintings in Washington is of extreme importance. This is a later work than the Charpentier Family and it exemplifies the full development of Renoir's talent, the rainbow colors, and the delicate, almost feminine quality of

his expression, the fine choice of motives from everyday scenes, and their welding into his very personal scheme of decoration.

In Gallery 20 is also exhibited The Guitarist, by Edouard Manet, which Mr. Osborn has lent to the Museum. It has been shown here several times before and is familiar to some of our visitors. The

work was painted in Manet's youth, in 1860, and was exhibited in the Salon in 1861 with the title *Espagnol Jouant de la Guitare*. It was through this picture that Manet first came in contact with the public, the portraits of his father and mother exhibited at the same time having caused no particular comment. The Guitarist, however, made a marked success and Théophile Gautier wrote of it with enthusiasm, "Comme il braille de bon courage en

raclant le jambon," and added, "There is much talent in this life-size figure painted with full mass of color, with a valiant brush, and with truthful tones." B. B.

ADDITIONAL LINCOLN MEDALS.— To the Hewitt Collection of Lincoln Medals there have recently been added fifty-one pieces. This addition brings the collection to over one thousand specimens, and it forms as a whole one of the most interesting pages of medallistic history. When it is considered that the first Lincoln medal struck from a die was made in 1860 for the "Wide-awakes," a political organization formed in Chicago, and that following this, Lincoln pieces have been struck in Europe and this country, it is, indeed, a tribute to one of America's greatest Americans.



ADORING ANGEL, STONE RELIEF
FLORENTINE, FIFTEENTH CENTURY

This collection was formerly exhibited in three cases on the floor of Gallery 22. It is now on view in ten desk cases placed on the gallery rail, where it is easily examined, and while it possesses no examples of great artistic merit saving a few of the more recent Centennial medals, the wide range covered is interesting to the scholar as giving an idea how the features of Abraham Lincoln have been portrayed, and the occasions form a chapter of the country's progress in the last half century well worthy of perusal. It would be impossible to duplicate the collection now, as a majority of the dies have long since been destroyed and the events commemorated in many instances forgotten.

THE OLDEST SWORD.—The following poem and introductory note, printed in *Punch*, May 1, 1875, refer to the Assyrian sword presented to the Museum by Mr. J. Pierpont Morgan and described in the *Bulletin*, Vol. VII, p. 3.

"Another Antique which attracted considerable attention was an Assyrian Scimitar in bronze. . . . The inscription assigns this fine weapon to the reign of VUL-NIRARI (? *Vulnerare*) I., thus giving it the incredible age of thirty-three centuries. It is probably the oldest dated sword in the world."—*Times* Report of Mr. George Smith's lecture at the Royal Institution.

Another relic from the great Bronze Age!
Lethal this time in lieu of culinary;
Fierce warfare doubtless did its wielder wage
'Neath VUL-NIRARI.
If Man's first worldly lesson was to feed,
To fight must certainly have been his second.
Some rude device to make a brother bleed
Is rightly reckoned
Among his first inventions. Every land
Hives in its dust-heaps proof more plain than
print
How soon man armed his homicidal hand
With shard or flint,
But here's a choice antique which clearly shows
That when this dainty death-dealer was dated,
The art of *neatly* slaughtering one's foes
Was cultivated.
Since this most ancient bit of bronze was new
Three thousand years have passed — so SMITH
explaineth —
The men it served are dead as those it slew,
The sword remaineth.
Still CAIN and TUBAL CAIN — *Arcades*
ambo!—

Stir up and arm for strife man's murderous
passion,
As they did ere the mighty QUEEN SALAMBO
Led Carthaginian fashion.
While bards will sing of war and war-drum's
rattle,
TYRTAEUS, TENNYSON, old HOMER,
BYRON,
"Sweetness and light" make but a sorry battle
With "Blood and Iron."
Great VUL-NIRARI and his Vulcan clever
Each on Time's Tablet hath engraven *his* mark;
Say will such posthumous glory wait for ever
On KRUPP and BISMARCK?
When thrice ten centuries again have flown
(If CLIFFORD'S climax spare the world so
long),
Will War and "Woolwich Infants" then be
known
As themes for song?
Or if some ninetieth century SMITH should
light on
A buried blade, of British make and metal,
Amidst the dust of — Dorking, say, or Brighton,
And strive to settle
Its date and purpose, will the world around
Be then Arcadian, or *still* a garrison?
And will contemporary blades abound
To court comparison?
Alas! this sword that has survived so much
Has not outlived its function; much sad history
May yet be written ere another such
Shall seem a mystery
To man unmilitant. The sword-smith's trade
Still lives, nay, gathers ghastlier glories round it,
Though ages part the smith, who forged *this*
blade,
From SMITH, who found it.

THE LIBRARY.—The additions to the Library during the past month were two hundred and forty-six volumes, divided as follows: by purchase, two hundred and twenty-nine, by gift, seventeen.

The names of the donors are Mr. John H. Buck, Mr. Jacques Doucet, Mr. A. E. Gallatin, Mr. George Leland Hunter, Mrs. Cadwalader Jones, Prof. Allan Marquand, Mr. P. F. Schofield, and Dr. Wallace Wood.

Five photographs were received from Mr. H. B. Bean.

The attendance during the month was 622.

VISIT OF COLUMBIA STUDENTS.—It has become a custom for the students attending Columbia University in the summer to visit the Museum during the session. They came this year on July 16th and were received by the Acting Director and other members of the staff, and were

shown those collections in which they were individually interested.

REARRANGEMENT OF THE COLLECTIONS.—During the coming month, the section devoted to Near Eastern Art (Wing E, Rooms 12-14) will be closed to the public to allow of the complete rearrangement of the Indian, Persian, and Asia Minor collections, and the redecoration of the galleries. Two new rooms devoted to Persian Art are being arranged, and the entrance to the new north wing is being made. Due notice of the opening of this section will be given.

To facilitate the work of laying new floors in the picture galleries, several rooms at a time will be found closed to visitors.

AMERICAN SILVER.—The Hon. A. T. Clearwater has added to his collection of early American silver and lent to the Museum two pieces by John Burt, the celebrated Boston silversmith who was born in that town in 1691, married Abigail Cheever, and bought from Thomas Hutchinson in 1720 a part of Hutchinson's dwelling house in the north part of Boston. He died in 1745, survived by a son, Benjamin, who in turn was a noted silversmith of his day.

The first piece is a brazier 3 inches in height, $6\frac{1}{8}$ inches in diameter at the top, ornamented with two pierced bands. The body is divided by an ornamental pierced plate; the brazier stands upon three scroll feet. It has a large handle socket with a wooden handle and weighs 18 ounces, 6 pennyweights. The inscription upon the bottom is S. P. A. in rude block letters. It is marked: ^{John}_{Burt} in an oval.

The other piece is a tankard $8\frac{1}{2}$ inches high, $4\frac{3}{4}$ inches wide at the base, with a

mid-band and stepped lid, a moulded finial, and an oval boss with a comic mask at the whistle tip of the handle. The inscription on the back of the handle is H.* W. in block letters. It weighs 24 ounces, 17 pennyweights. The mark on the bottom is unusually distinct, being I. B. crowned, pellet below in a shield. J. H. B.

MEMBERSHIP. At a meeting of the Board of Trustees held June 17th, the following persons were elected to membership:

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BRAZIER. BY JOHN BURT

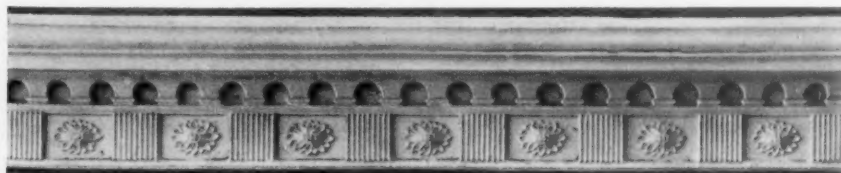
COMPLETE LIST OF ACCESSIONS AND LOANS

JUNE 20 TO JULY 20, 1912

CLASS	OBJECT	SOURCE
PAINTINGS	†Double Portrait, by Ulrich Apt, dated 1512.	Purchase.
SCULPTURE	†Two stone reliefs, in the manner of Antonio Rossellino, Italian, fifteenth century.	Purchase.
TEXTILES.	†Millefleurs tapestry, French, fif- teenth century.	Purchase.
	†Piece of Point d'Alencon lace, French, eighteenth century.	Purchase.
	†Printed chintz, French, late eigh- teenth century.	Purchase.
	†Child's silk kimono, Chinese, nineteenth century.	Purchase.
CERAMICS	*Eight centers of bowls, Persian and Egyptian, about 1200.	Lent by Mr. W. H. Grinnell.
GLASS.	*Fourteen bottles, American, early nineteenth century.	Lent by Major G. Creighton Webb.
MUSICAL INSTRUMENTS. (Floor II, Room 37)	Terracotta trumpet, Peruvian, nineteenth century.	Lent by Mr. W. H. Grinnell.
TEXTILES.	*Piece of textile, Peruvian, nine- teenth century.	Lent by Mr. W. H. Grinnell.
	*Sleeveless shirt, Peruvian, nine- teenth century.	Lent by Mr. W. H. Grinnell.
WOODWORK AND FURNITURE (Wing F., Floor I)	*Carved and inlaid door, Cairo, fif- teenth century; two pairs of carved doors, Damascus, eigh- teenth century. Two high-backed side chairs, Dutch, late seventeenth cen- tury.	Lent by Mr. Lockwood de Forest. Lent by Major G. Creighton Webb.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).



THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the Editor, Henry W. Kent, Asst. Secretary, at the Museum.

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MEMBERSHIP

BENEFACTORS, who contribute or devise.	\$50,000
FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of.....	100
SUSTAINING MEMBERS who pay an annual contribution of.....	25
ANNUAL MEMBERS, who pay an annual contribution of.....	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 6 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday from 10 A.M. to 6 P.M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 20,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served à la carte 10 A.M. to 5 P.M. and table d'hôte from 12 M. to 4 P.M.